CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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ASK SINGLE NATIONAL MOVIE CENSOR

France's Rentals Low—Nicaud

Rentals from native French films are far below what they should be in Canada, in the opinion of Jacques Nicaud, who recently took up residence in Montreal as representative of Unifrance Film, the association of French producers. Unifrance has no interest in figures

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Favorable Image Very Important

Good public relations in the motion picture industry calls for a favorable image in the minds of the members of a community and this can be achieved only through the theatres. The importance of this was stressed recently by Margaret G. Twyman, director of Com-

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SASK. EXHIBITORS' SUGGESTION; RE-ELECT PLUMB PRESIDENT

Abolition of provincial censorship boards and their replacement with a single one acting nationally was advocated by the Saskatchewan Motion Picture Exhibitors Association, meeting annually for the 38th time. The SMPEA, which gathered in the Hotel Saskatchewan, re-elected Reg Plumb of Saskatoon its president.

Guest speaker at the dinner which closed the convention was the Hon. C. C. Williams, Minister of Labor for the province, who spoke on censorship, a subject that made him a controversial figure because of his support of the Saskatchewan censor's banning of Room at the Top.

"Future success of the motion

(Continued on Page 3)

Two New Theatres Opened; One Destroyed By Fire

P. Peterson has opened his three-day, 160-seat North Battleford Theatre in Battleford, Sask., which has been without a movie house since W. J. Burak closed his 220-seat Fort early last year. Also making its debut was the two-day Vienna in Stewart, BC as a replacement for A. Carolan's old theatre, the Stewart, which had been closed for over five years and has now been demolished.

A recent fire completely destroyed the seven-day, 255-seat Helena Theatre in Chandler, Que. Owned by Owen Brimble and Reg MacConnell, it played both English and French pictures and was one of two theatres in Chandler, the other being J. R. Joncas' 200-seat Chandler.

Fred Lypchuk has reopened his 250-seat, six-day Dreamland Theatre, the only one in Birch Hills, Sask., which was badly damaged in a fire last May.

UA's 'Birdman Of Alcatraz'

Charles Crichton will direct Harold Hecht's UA film, Birdman of Alcatraz, to star Burt Lancaster.

Myers Fox Sales Cabinet Member

Extension of responsibilities for five 20th Century-Fox sales executives, to constitute a "sales cabinet" under general sales manager C. Glenn Norris, includes Peter S. Myers, managing director for Canada, says a company announcement from New York. The cab-

(Continued on Page 6)

Supports Sunday Shows

Resolution favoring the showing of motion pictures in theatres on Sunday has been passed by Winnipeg Projectionists Local 299, IATSE, which plans to put it before the next annual meeting of the Manitoba Labor Congress. The Local informed the Man. exhibitors' association of its support.

Charge-A-Vision Story, As Told By Harnett

Information and answers about Charge-A-Vision, announced jointly as a subscription toll TV system for Sault Ste. Marie by General Instrument-F. W. Sickles Canada Ltd. of Waterloo and Charge-A-Vision International Ltd. of Toronto, were provided Canadian Film Weekly by C. Ray Harnett, president of the latter firm. A full-page ad in the Sault Daily Star and a Canadian Press pickup of a story in the Kitchener-Waterloo Record revealed the existence of the new toll TV project with a wide and emphatic impact. Participant in the Waterloo press announcement was John McLean, vice-president and general manager of General Instrument-Sickles.

Harnett was reticent about an-

(Continued on Page 6)

'In The Cool Of The Day'

MGM has acquired Susan Ertz' In the Cool of the Day.

Thomas Handles 'Wings;' Distribution Deal Set

Harry Thomas of Los Angeles has become distribution representative for Wings of Chance, the Eastmancolor feature made by Tiger Productions of Edmonton, and has completed a deal with a USA major to release it.

Thomas, in Toronto after meeting with Lorne H. Reed, executive producer, and Larry Matanski, producer, called on J. J. Fitzgibbons, N. A. Taylor and Frank Fisher to discuss playing time. Thomas hopes that the film will lead to more from Canada.

REG DODDRIDGE

MORRIS STEIN

CLARE APPEL

TOMMY CLEARY

STEVE ROLSTON

Five to Be Honored at Pioneer Award Dinner

Shown above are the ones to be given recognition for their service to the industry at the Annual Award Dinner of the Canadian Picture Pioneers at the King Edward on Oct. 24. Morris Stein will receive The Pioneer of the Year Award and the others Ancillary Awards. Tickets are still available.

New FP Address: 130 Bloor St. W.

Famous Players Canadian Corporation is now at 130 Bloor St. W., Toronto 5, Ont. Canada's largest circuit vacated its head offices in the Royal Bank at the northeast corner of King and Yonge, where it had been located for over 38 years. In the new building FP will occupy the entire 10th floor and part of the 9th. The Real Estate and Insurance departments, as well as B & F Theatres Ltd., a subsidiary, are on the 9th. Phone number is WA. 4-4171.

Announcing

A NEW MILESTONE IN MOTION PICTURE ENTERTAINMENT!

The legend that has thrilled generations of adults and children in every country of the globe for more than five hundred years, has now been brought to the screen!

Filmed in TECHNICOLOR and in FANTASCOPE—a startling new process of special effects photography—this spectacular motion picture will be ready for release the summer of 1961.

Edward Small's
Multi-Million Dollar Production

Jack the Giant Killer

starring

KERWIN MATHEWS

with

Judi Meredith · Torin Thatcher

Directed by JERRY JURAN
Associate Producer ROBERT E. KENT
Produced by EDWARD SMALL

THRU UA

Canadian Film Weekly

Incorporating the
Canadian Moving Picture Digest
(Founded 1915)

Vol. 25, No. 40 October 19, 1960

HYE BOSSIN, Editor

Assistant Editor . . . . . Ben Halter
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FAVORABLE IMAGE

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munity Relations for the Motion Picture Association of America, to a meeting of Virginia theatre operators and managers. Mrs. Twyman said:

"What is 'the industry' to the average citizen? It is his home town theatre. It is the fellow who shows the films in the theatre near home. It is the man behind the advertising which appears in the home town newspapers. Hollywood is only a figment of the imagination, at best, to the average citizen . . . and when he wishes to complain or to exercise his control over what is happening in his neighborhood . . . let's face it, he looks for the **neighbor** whom he can hold responsible for the condition. This, my friends, is **you** . . . in their eyes, so you're the guy who must 'start from scratch'."

Reporting on her reactions from meetings with many women's groups throughout the country, she said that "the public wants to love 'the movies' again. Many of those who 'find fault' with today's movie world were formerly enthusiastic fans. They loved films. They would like to 'love them' again. They have inexplicable feelings about having been betrayed, in a way, because they no longer have the same fondness for the film medium which they felt not too many years ago. Today they wish to 'complain' about the movies . . . for themselves and for their children. And, they feel that no one is listening."

In concluding her remarks to the Virginia Association exhibitors, Mrs. Twyman said:

"Community responsibility, like public relations, is an accepted practiced art by most industries today. And, the film industry cannot be an exception. Assuming this responsibility involves production, distribution, and exhibition . . . all three. But, exhibition seems to have a lion's share, in my opinion . . . because it is you who come in contact with the customer face-to-face! So, it is you at the community level who must woo the audience, who must help build a worthy image of our industry . . . without which none of us can ever build a successful business."

Ask Single Censor

(Continued from Page 1)

picture industry and its affiliated groups will depend on the artistic value of pictures rather than kicks it might provide of a provocative nature," he said, adding that the morals of young people were more important than profits.

Film censorship, he said, must comply with government regulations and the social way of life of citizens.

"Citizens, through government representation, have a right to protest against the types of movies which they are to view," the Minister said.

"The motion picture industry is one of the greatest entertainment mediums in the world.

"It is inevitable that people turn to movies as a form of entertainment during the long severe winter months."

Plumb welcomed the delegates and their wives and introduced those at the head table. They included Donna Johnston, Yorkton; Bill Johnston, Yorkton, SMPEA v-p; Mrs. J. M. Boyle, Regina; Mr. Williams; Ald. J. M. Boyle, representing City Council; Paul Santo, Kipling; and Bob Sutherland, Weyburn.

Ald. Boyle welcomed the delegates on behalf of the city and invited the Association to hold its convention every second year in Regina, alternating with Saskatoon.

Among the matters discussed at the business meeting were Sunday movies and the reduction of insurance rates because of the end of fire danger through films, which are no longer inflammable.

Re-elected with Plumb were Wm. Johnston of Yorkton, vice-president, and J. M. Heaps of Regina, secretary-treasurer. Directors returned were A. M. Crawford of Watrous, A. J. Flach of Rosetown, G. R. Miller of Wynyard, Frank Beatty of Kerrobert, Fred Falkner of Tisdale, Jack Lundholm of Swift Current, E. J. Marshall of North Battleford, Nels Warner of Saskatoon, H. Gunn of Regina, R. D. Armstrong of Whitewood, G. M. Miller of Kelvington, R. R. Southam of Gainsborough, J. Mahon of Prince Albert and H. Durham of Shaunavon.

MGM's 'Ring Of Fire'

David Janssen, known to millions of TV viewers as Richard Diamond, Private Eye, has been signed by MGM to star in the new Andrew and Virginia Stone Production, tentatively titled Ring of Fire, which is before the cameras on Oregon and Washington locations.

The Most Gala Affair in Show Business!

CANADIAN PICTURE PIONEERS

NINTH ANNUAL

DINNER and DANCE

Presenting

The 1960 Award To
MORRIS STEIN
'Pioneer of the Year'

CABARET STYLE • FLOOR SHOW

Crystal Ballroom
KING EDWARD HOTEL

MONDAY, OCTOBER 24th

Cocktails 6.30 **Dinner 7.30**

CURLY POSEN AND HIS ORCHESTRA

DRESS OPTIONAL

Accommodation Limited
Obtain Your Tickets Now!

$6 per person

Herb Mathers (Ticket Chairman) — EMpire 8-8621

OUR BUSINESS by N.A. Taylor

THE ERRATIC BOXOFFICE

THE graph of receipts on various films in most theatres has, of late, been a wildly fluctuating one and a cause of concern. This prompts the question: What will the public pay to see nowadays?

Producers seem to think that they have established generally what the public does not want to see in motion picture theatres; westerns, musicals, mysteries of a type, to mention a few major categories. This is evidenced by current release schedules. Yet the magic formula on the positive side continues to be elusive.

A more certain determination of what the public will buy would be a boon to our business. Proof that the public wants to visit our theatres is reflected in some of the astounding grosses of certain hits. Conversely, however, some potentially big attractions have been depressingly disappointing at the boxoffice.

The statement that the public will not pay to see what is available free on TV bears repeating, but it is also worth re-examination. People always want to see something new and different, rare and beguiling and will reward creators of such diversions very handsomely indeed. Since there is a much smaller segment of the public which attends theatres in search of time-waster entertainment, there is a greatly reduced market for the mediocre, carbon-copy or lack-lustre film.

Despite generally changing attitudes there still seems to be an audience for almost every kind of screen entertainment. We have been told that there is no audience for westerns because of the surfeit on TV. We suggest, notwithstanding, that there is still a large group of patrons who would prefer to see entertaining outdoor action films in color on our broad canvas screens. If such entertainments were made at the right cost and if distributors did not try to book them with every one of their accounts they could still be a good source of supply and profit to many theatres.

This same theory could be applied across the board. When producers bring costs into line

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FRENCH RENTALS

(Continued from Page 1)

outside of those representing the producers' share of Canadian rentals.

Apparently native French films earned more for their producers in 1959 than in 1958. Nicaud gives as the 1959 figure $552,000, which compares to $360,000 in 1958.

"After a study of the Canadian market, my opinion is that rentals for French films should be situated somewhere around $1,300,000, which I consider a very small figure because of the number of French-speaking people in Canada," says Nicaud.

The $552,000 for 1959, as the total received by the producers, does not include distribution charges in Canada. These, thinks Nicaud, run from 15 to 17 per cent. Thus the rentals, according to the Canadian way of figuring them (which is the total received by the distributors) are roughly about $650,000 for 1959. However, distribution charges usually run much higher than 15 to 17 per cent.

In 1956 Canada was fifth in France's overseas film markets, West Germany, Belgium, Switzerland and Britain being ahead of us.

The introduction of Hollywood films dubbed in French to Quebec in 1943 was quite a blow to the popularity of original French films. France required that Hollywood companies dub a certain number of their films as a condition of exhibition. One of these, All This and Heaven Too, was brought in by Wolfe Cohen, now president of Warner International and then Canadian general manager, and shown in Quebec City.

The result was astounding and this began the exhibition of French-dubbed Hollywood films. Today every company, including the English ones, distribute a program of French dubs each season.

Quebec's share of Canadian rentals is figured at about 20 per cent, with one-third of that going for original French and French-dubbed Hollywood films. The French dubs, of course, do much more business than the originals. Rentals from theatre exhibition in Canada were roughly about $25,000,000 in 1959, going by government figures, so that Quebec's share could be somewhere about $5,000,000.

U-I's 'Posse From Hell'

Audie Murphy will star in U-I's Posse From Hell.

'Greatest Story Ever Told'

John Wayne is the first to be cast in the 20th-Fox epic of the life and times of Jesus, The Greatest Story Ever Told.

OUR BUSINESS

(Continued from Previous Page)

and distributors learn that all theatres cannot be all things to all people, we shall have the foundation for a more staple boxoffice.

GUY ROBERGE, Government Film Commissioner, will speak at the 20th Century Theatres' 25th anniversary dinner on Tuesday . . . *Fellow-irkers* are those flashlight-happy Yonge St. cinema ushers, who can't seem to keep from overdoing it at supper shows . . . *Imperial* dropped 141 seats to its present 3,203 to make room for that large and snazzy ground-floor bar and glassing off the orchestra. Tom Daley, you wouldn't know the old plantation . . . *Child's* at Dundas Sq. & Yonge, fave filmites' lunchery across the years, will be a cocktail lounge after acquisition by new operators, I hear . . . *Good old Larry Mann,* Canada's busiest actor, gave the Variety Heart Fund the $250 he got for emceeing the VCI convention show at the Royal York Hotel . . . *Yoo-hoo,* Hilda Cunningham! The molded murals on the walls of The Captain's Table in the Lord Simcoe Hotel are titled—and all about—*Mutiny On the Bounty.* (Hilda's boss, MGM, is remaking the picture) . . . *I'm drinking* to Oscar Hanson's Pioneers' benevolent fund with Oscar Hanson's charcoal-filtered Canadian Sipping Whiskey, from Alberta Distillers and along the Jack Daniels' bourbon line . . . *Saucy film* had a sequence about bathing beauties disrobing. Just as they about made it a train went by and the next scene showed them in the water. A fellow came to see every performance and was asked why. "One of these days," he said, "that train's gonna be late."

RON EVANS, who's been busy on the Burp Beat when not doing theatrical stuff, has succeeded Mavor Moore as drama critic of *The Telegram.* Burp Beat: Restaurant Reviewing. Moore, an actor and director, is piloting Strauss' *A Night in Venice* for the forthcoming Toronto Opera Festival . . . *Eaton Aud* and a small audience were hung up by Paul Delmer, who booked the place and advertised a film, *The Story of China.* No Delmer, an old short about China and refunds. After that came cancellations, explanations and embarrassment for the theatre, which houses the top film travelogues and lecturers through Estelle Craig's series . . . *Metrecal,* a user told me, works but makes the user feel like a geyser, what with gas and gurgles . . . *Manager Don Kinloch* of the Roxy, Barrie, saw Jim Hardiman and Larry Graburn in Hollywood, had lunch with Donna Reed and met Natalie Wood, Angie Dickinson, Troy Donahue and Roger Moore. Hardiman, he says, is now an executive assistant producer at Screen Gems, Columbia's TV wing. Jim and Larry, who is with Disney, sent their best to everyone. Both are former Odeon ad-pub chiefs . . . *Very good party* at the Westbury for Ron Leonard, ex-Odeon ad-pub chief, who left to open Complete Rentals Ltd. Successor Paul Hanner gave him a bag from the boys. Some good out-of-school tales were told . . . *Telegram critic* Clyde Gilmour was one of the guests of honor at a luncheon in New York's Harvard Club given by the Motion Picture Association of America's Advertising and Publicity Managers' Committee.

BBG APPROVES TWO TV SATELLITES

Applications by J. C. Dufresne for establishment of a new satellite to CHAU-TV, Carleton, Que. in Fox River, Que. and by Lumby and District TV Syndicate for one to retransmit programs of CHBC-TV, Kelowna, BC in Lumby, BC, was approved by the Board of Broadcast Governors, following its recent public hearing in Ottawa. The former will use Channel 7 and the latter Channel 5. The recommendations will go to the Dept. of Transport for final approval and issuance of licence.

New Bruswick Broadcasting Co.'s application for a TV satellite to CHSJ-TV, Saint John in Cameron Mountain, NB was denied by the BBG on the grounds that the available channel in the area should be held open for the erection of a French-language transmitter but the Board will hold a meeting in Fredericton to discuss the problem.

Four other TV satellite applications were deferred by the Board. These were Monarch Broadcasting Co. Ltd. in Pivot, Alta.; Lower St. Lawrence Radio Inc. in Edmunston, NB; and Central Broadcasting Co. Ltd. for two in North Battleford, Sask.

Review

SONG WITHOUT END

with Dirk Bogarde, Genevieve Page, Capucine.

(CinemaScope-Eastman Color)

Columbia **141 Mins.**

BEAUTIFULLY MOUNTED TALE OF FRANZ LISZT. LOVELY MUSIC, STUNNING SETS. HAS WIDE POPULAR APPEAL.

The story of Franz Liszt, with its storms and triumphs, its loves and frustrations, are here brought to the screen in an opulent mounting. This William Goetz production in CinemaScope and Eastman Color boasts stunning sets. It was shot on location in the concert halls, theatres, palaces and cathedrals in Europe.

Dirk Bogarde plays the focal role of Liszt, interpreting it with sensitivity and conviction. Capucine enacts the Princess Carolyne with whom he falls in love and Genevieve Page portrays his mistress who gave up her husband for him and bore him two children. Both add fine portraits.

Throughout the picture there runs the unforgettable music of Liszt, which indeed is beautiful to hear and to remember. Wandering in and out of the story are such celebrated figures as George Sand (Patricia Morison), Richard Wagner (Lyndon Brook), and Chopin (Alex Davion).

The direction by the late Charles Vidor is fine and sensitive. Harry Sukman adapted the music, which Morris Stoloff supervised conducting the Los Angeles Philharmonic Orchestra. In the photography department, James Wong Howe has made a conspicuous contribution.

The picture is one that has quality and appeal. There is something in it for just about every type of audience. As such it should register strongly at the boxoffice.

CAST: Dirk Bogarde, Capucine, Genevieve Page, Patricia Morison, Ivan Desny, Martita Hunt, Lou Jacobi, Albert Kueprecht, Marcel Dalio, Lyndon Brook, Walter Rilla, Alex Davion.

CREDITS: Produced by William Goetz; directed by Charles Vidor; written by Oscar Millard; music adaptation, Harry Sukman; music supervised by Morris Stoloff, conducting the Los Angeles Philharmonic Orchestra; director of photography, James Wong Howe.

DIRECTION: Able.

PHOTOGRAPHY: Excellent.

(From The Film Daily, NY)

UA's 'Aimez-vous Brahms'

Anatole Litvak's UA film, Aimez-vous Brahms, is now shooting in Paris with Ingrid Bergman, Yves Montand and Anthony Perkins starring.

U-I's 'Flower Drum Song'

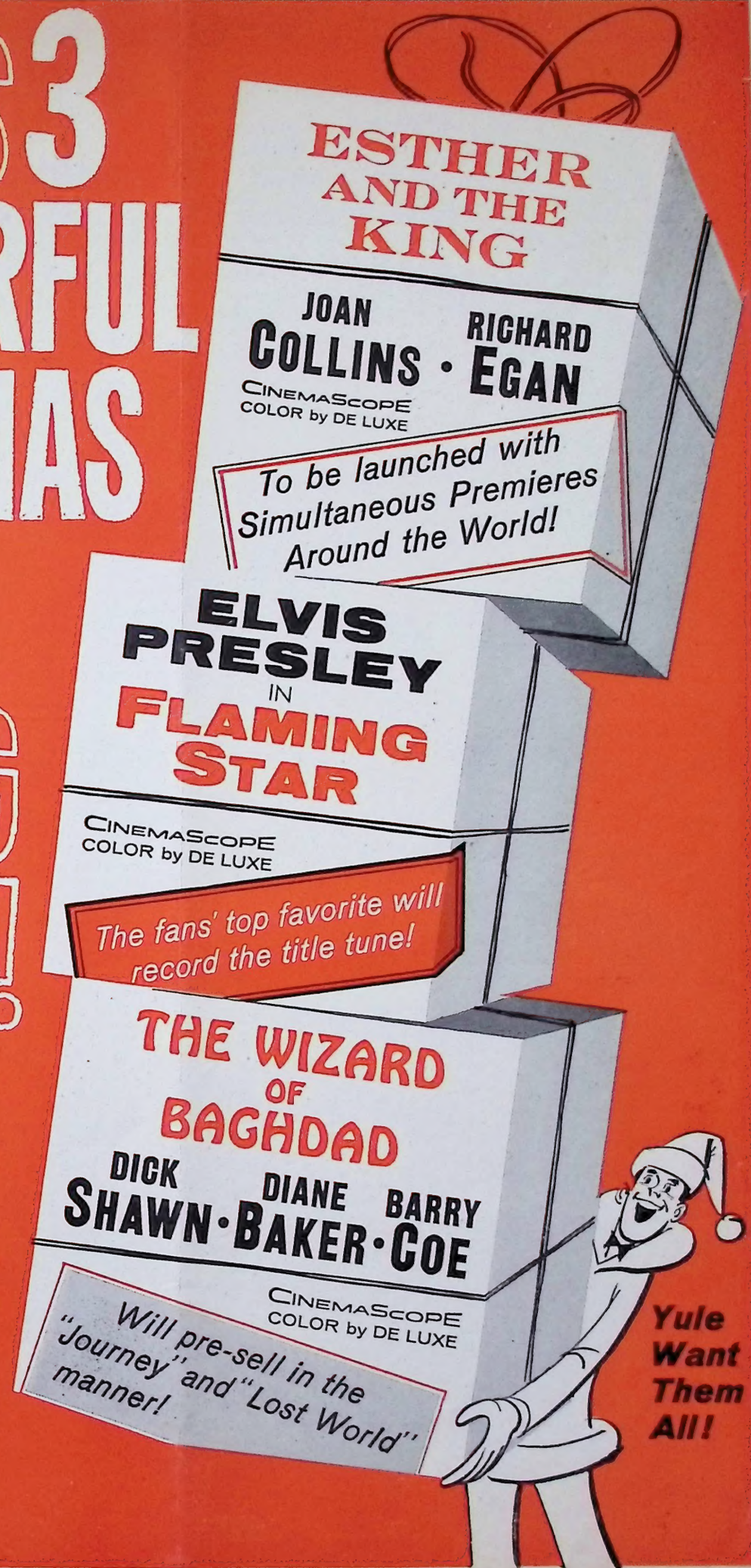
Henry Koster will direct U-I's The Flower Drum Song.

'The Turning Wheels'

The Turning Wheels, Stuart Cloete's epic novel of South Africa, has been purchased by MGM. The story of the incredible trek of 10,000 Boers into the unknown interior of Africa over 100 years ago will be filmed on a massive scale with an all-star cast.

20TH HAS 3 WONDERFUL CHRISTMAS GIFTS WAITING FOR YOU!

TAKE YOUR PROSPEROUS CHOICE!


ESTHER AND THE KING
JOAN COLLINS · RICHARD EGAN
CINEMASCOPE COLOR by DE LUXE
To be launched with Simultaneous Premieres Around the World!
ELVIS PRESLEY IN FLAMING STAR
CINEMASCOPE COLOR by DE LUXE
The fans' top favorite will record the title tune!
THE WIZARD OF BAGHDAD
DICK SHAWN · DIANE BAKER · BARRY COE
CINEMASCOPE COLOR by DE LUXE
Will pre-sell in the "Journey" and "Lost World" manner!
Yule Want Them All!

SALES CABINET

(Continued from Page 1)

inet, "designed to better service exhibitors," is the second move in that direction, the first having been the local autonomy system for branch managers introduced some time ago.

The other four in the cabinet are the Chicago, New York, Dallas and Albany branch managers, respectively Robert Conn, Abe Dickstein, Tom McCleaster and Clayton Pantages. They will be replaced in their branches but will work from them. Pantages will help co-ordinate ad-promotion campaigns with sales policies, working with Norris, ad-pub v-p Charles Einfeld and exploitation director Rodney Bush. Thus his work will bear on Canada.

Myers, working from Toronto, will have responsibility for a greater geographical area.

The Canadian member of the sales cabinet became Toronto branch manager in 1948 and in 1951 succeeded Arthur Silverstone, now deceased, as general manager in Canada. He came into the industry in 1935 as a salesman for United Artists, left in 1942 to enlist in the Royal Canadian Air Force, switched to Warner Bros. in 1946 and later joined Eagle-Lion.

The cabinet will determine sales policies on each release of the 1961 schedule of 60 features, which Norris said are "by far the most ambitious in picture numbers and budget level."

WANTED

500 to 600 theatre chairs in good condition. Give full particulars in first letter. Send replies to:

BOX 24
CANADIAN FILM WEEKLY
175 Bloor St. E., Toronto 5, Ont.

Charge-A-Vision Story

(Continued from Page 1)

swering some questions at the moment. One was whether Rediffusion Inc. of Montreal, subsidiary of Rediffusion Ltd. of Britain, had an interest in Charge-A-Vision. "I refuse to answer that question," he said. Montreal's Rediffusion, a 15,000-subscriber community antenna monthly-fee operation, began in 1951 with some elements of subscription TV. He admitted, however, that T. A. Cross, manager of Montreal's Rediffusion, took photos of C-A-V's metering box and information to the parent company during a recent trip to the UK. Harnett left for London a few days after the interview.

C-A-V will have its pilot operation in Sault Ste. Marie by the new year without any doubt, Harnett said. The company is basically a franchise-rental one, so it is negotiating with several financial groups to undertake the Sault operation through its Ontario-incorporated subsidiary, Community Television Ltd. If no franchise-holder emerges C-A-V will undertake operation of the Sault project, for which a site is owned, with the backing of General Instrument-Sickles. Fee to franchise-holders will be 10 per cent of revenue, it is heard, but Harnett would not confirm that. A $2-per-box weekly yield is anticipated.

The customer will pay a $4 monthly community antenna fee but the installation charge hasn't been decided yet, since it may vary. Places with ranch-house structures would pay more than those where the housing is close together, the cost of dropoffs being higher.

The C-A-V box has a metering device and five outlets on its selector, two of which will offer "superior motion picture programmes with no commercials." These operate in conjunction with the elapsed time meter and will record the time in operation. Channel A will cost $1 per hour and Channel B 50c.

The box has a removable key for use by the owner so that unauthorized running can be avoided. At the end of two months the customer reads the meter, takes one of six addressed envelopes from the box and puts a cheque in for the amount owed. C-A-V will have spot checks and a $1 service charge will be asked of a customer who fails to remit or requires a call from a meter reader.

Reaction to ads? Hundreds of calls from the public to the newspaper, since C-A-V has no Sault office and quite a few enquiries came from motion picture exhibitors and TV studios, Harnett claims.

Any doubt about the collection method? None. Pay later is a solid economic philosophy and practice on this continent. "House owners and householders pay rent, water bills and other things so why shouldn't they pay us?" Rediffusion shows that it is a good method.

How does C-A-V stack up against the coinbox method? It's much cheaper, says Harnett—"one-third of the cost of the prepaid system." C-A-V is "low-cost post-paid TV as against prepaid high-capital cost TV." It can go into 10 places "compared to one the other concept can go into." He saw no competition with Telemeter. "We'll be moving North to South." C-A-V will go into places where there is no multiple-channel TV and Telemeter can't follow "by virtue of its capital cost." The Sault, with 60,000 population, 15,000 homes and a very high income level, is ideal for the start. "We don't know all the answers. Telemeter doesn't know all the answers. But I do know that we're working from a low-cost deal up and Telemeter is working from a high-cost deal down."

Programming? "We never said at any time that we will run first-run pictures." **Product supply?** "The motion picture industry isn't stupid from the top down; there's no combine in it and no restraint of trade. The production business is not controlled by one producer and there's enough vision and enough need in the industry to assure Charge-A-Vision that top films will be released to it. The motion picture industry will go along with something that will give it a volume market."

Transmission? Bell Telephone rates are too high. "Were compelled to use public utility poles wherever possible and string our own cable."

Who owns Charge-A-Vision? The basic invention is by Hunter Research of Toronto, which assigned the patents to Charge-A-Vision International. As yet that company, a private one incorporated in Ottawa, owns 100 per cent of the stock. Will there be a public issue? "I doubt it." General Instrument-Sickles of Canada, which employs 350 and has plants in Waterloo and Mount Forest, is a subsidiary of General Instrument Corp. of New Jersey, an $80,000,000 corporation which manufactures engineering products, radio and TV components and has many USA government contracts. Its board, at a meeting last week, put the company behind C-A-V. "I have the assurance of the Canadian operation that the American group is behind it." First sales target for franchises are the 200 Canadian and 800 American community antenna systems.

Going-Away Gift for Odeon's Ron Leonard

Ron Leonard, for the last four years director of advertising and publicity at the Odeon Theatres (Canada) Ltd., is seen on the left receiving a Samsonite suitcase from his successor and former aide, Paul Hanner, as a going-away gift from his friends on the occasion of his retirement to go into a business of his own. Some 30 press, radio and publicity men attended the stag dinner at the Westbury Hotel at which the presentation was made.

News Clips

Gilles Pellerin, Montreal actor, has been appointed a member of the Quebec Board of Cinema Censors . . . Canada's population rose to 17,930,000 on Sept. 1, 380,000 higher than on the same date last year, it is estimated by the DBS . . . Crackdown on bingo, lotteries and raffles in Quebec is planned by Provincial Police Director Josaphat Brunet, who is seeking prosecution directives from the attorney-general following several raids . . . The CBC has applied for a French-language satellite TV station at Mont Laurier, Que. . . . A six-part series on the world population explosion and the pressing need of increasing food and other resources will be telecast on the CBC's Explorations program Wednesdays at 10.30 p.m. beginning Nov. 2. Produced by the NFB the series is narrated by Stanley Burke from a commentary by Gordon Burwash and was produced by Donald Fraser.

Before going into motion picture theatres Wm. Goetz' two-hour feature in Eastmancolor, The Story of David, which was made in Britain, will be offered over ABC TV in hour portions over two weeks . . . Edward J. Fisher, personal rep for George Sidney, producer-director of Columbia's multi-million-dollar Pepe, will visit Toronto and Montreal during a month tour in behalf of the film . . . An indefinite leave of absence because of illness has been granted Burt Sloane, UA publicity manager . . . Jules Verne's Master of the World, In the Year 2889 and The Floating City and Edgar Allan Poe's The Pit and the Pendulum, which will all be in color and will cost well over $4,000,000, will be on the forthcoming release schedule of American International Pictures. The company has also raised its standing print order to 600 to permit four to six major territories to play off a film simultaneously.